



weeks ago. The reception accorded her that night surpassed in enthusiasm that accorded by any American or foreign star in Milwaukee within the recollection of the scribes. She has since given it in Kansas City and Denver, with the same brilliant success.

The story of the play is strange and psychological to an interesting degree, but not in any sense weird or immoral. Mr. Peple has endeavored to give Mrs. Carter something "powerful, striking and yet fascinating," to use his own expression, in describing the plan of the new play, and Mrs. Carter has spent the entire summer in preparing the production and rehearsing the players. At her suggestion one entire act was rewritten after being put in rehearsal, and several scenes changed. The midgets and gnomes may look for a typical Carter production—and Mrs. Carter acting with more vim and interest in her work than ever before.

In the support of Mrs. Leslie Carter is a company of well known players, including John Glendenning, E. J. Ratcliffe, Frank McCormack, Louis Myl, Charles Hayne, Joseph Graybill, Alice Butler, Florence Malone, Lilly Canill, Vivian Tobin and others.

ORPHEUM THEATRE.

The tallest actor in the world, George Auger, a giant, who is more than eight feet high, will be seen at the Orpheum in his own play, called "Jack the Giant Killer," in which he takes the part of Goliath, the giant, who is slain by the tiny youngster Jack, after a series of most exciting adventures. The midgets who appear with Mr. Auger in the play are so tiny that they accentuate the great size and height of the giant, and altogether the effect produced by midgets and giants is notably interesting.

Joseph Hart's "Bathing Girls" is a pretentious ensemble in six scenes, and perhaps the most novel series of musical specialties this prolific producer has yet evolved, and will be a great delight to patrons of the Orpheum. It is really a miniature girl review of rapid-fire, quick-changing scenes, as carefully prepared in scenery, costumes, lighting, etc., as a complete production. Featured in the act are Glenwood White and Pearl Hunt.

Carson and Willard, who come as "The Dutch in Egypt," let the caption of their act largely explain it. They personify two Teutonic tourists in the land of the sphinx and the pyramids, and their patter and songs are german burlesque. The team is well known and has many admirers.

The Thalia quartet is a singing organization known to the English music halls. Its members are individual holders of many medals and double grand prizes for triumphs in international contests. This is their first American tour.

Joe Jackson has a bicycle performance which is both novel and pleasing. He comes from Berlin, and has a European reputation which has placed him in the front rank of cycling experts.

Laura Buckley has a protean monologue, "Studies From Life." Her fine attention to detail, and the correct, in fiction of voice and perfect poise of each of the types she portrays, classes her as an artist of unusual talent.

Sam Altus, James Altus has been popular in England and on the Continent for a number of years. They are eccentric jugglers nearly all of their tricks being new, and their humor of the most mirth-provoking order.

With new pictures on the kinodrome and selections by the talented Orpheum orchestra, the bill should be a drawing card all week.

COLONIAL THEATRE.

For the opening performance on next Thursday night at the Colonial theatre the International Grand Opera company will present "Fedora," with Mrs. Therese as Fedora and Colombine as Louis Ipanoff. This is the first time that this opera has been sung in Salt Lake and much interest is demonstrated. There is also an added interest owing to the fact that Mrs. Therese was the original Fedora.

chosen by the composer Giordano himself. The opera of "Fedora" follows the plot of Sardou's famous drama most closely. The music was composed by Giordano and is of the most melodious and entrancing character.

On Friday evening "Lucia di Lammermoor" will be sung, with Mrs. Norelli at Lucia and Bari, the Italian tenor, as Edgardo. The story of the opera follows very closely Sir Walter Scott's tragic recital of "The Bride of Lammermoor." The scene is all laid in Scotland, and the music is of a picturesque, stirring and scenic effects. It will be staged with the same fidelity to detail that has marked this company's presentation in other cities. There are so many great numbers in "Lucia" that it is difficult to single out the most popular. The sextette in the second act is probably unrivaled in music for beauty, power, richness of melody and dramatic expression.

For the matinee Saturday "Carmen" will be the bill, with Mrs. Therese as Carmen and Colombine as Don Jose. Zara will be the torcedor. Mrs. Therese makes a charming Carmen. Temperamentally she is exceedingly gifted; with equal ease she simulates Finnish anger or passionate affection, with all her minor emotions between these antipodes. She is vivacious, alert, bright, intelligent and artistic. One of her strongest powers is the racial rapidity in the expression of emotion. As a girl besought by two ardent lovers only one of whom she loves, she misses nothing that the character requires. Signor Colombine, in the character of Don Jose, the impulsive and jealous soldier lover, leaves nothing to the imagination. Realistic to a degree, his insane and maddening scene before the bull ring, at once inspiring and fiendish, is a dramatic bit of acting.

Saturday evening the farewell performance is likely to be one of the most enjoyable of the engagement. Verdi's "La Traviata" ("Camille"), will be given with its wealth of beautiful music. Mrs. Norelli will sing the role of Violetta, with Samoloff, the Russian tenor, in the role of Alfredo. Zara will sing George. Mrs. Norelli sings the brilliant role with a beauty of tone and loveliness in the coloratura passages. Her voice might be called almost bird-like in quality, so sweet is it throughout. In the coloratura passages Norelli is at her best, and with the first brilliant vocal passage it is proven that hers is a voice seemingly designed by nature for just such music.

The company carries its own orchestra of twenty-five musicians, under the leadership of Signor Vinaccia, a conductor of wide fame, who was recently secured from the Manhattan opera house of New York. Signor Vinaccia will conduct each opera here.

The subscription sale for all the operas has been large and the general sale opens tomorrow morning at the Colonial theatre at 10 o'clock. Mail orders are accepted when accompanied by check or money order.

BUNGALOW THEATRE.

"Dora Thorne," a dramatization of the novel of the name by Charlotte M. Braeme, is the offering of the Bungalow Stock company for the coming week. There has been a general revival of this charming play by stock companies in all the great centers this season, and its hearty welcome is an indication that the story has lost none of its attractiveness.

There was never a more touching story than that of "Dora Thorne." The heroine, a little English girl, is orphaned and won by Roland Earle, scion of a great house. He defies his parents and takes her to his home in Italy, where he adopts the career of an artist. Dora is ill fitted by education and breeding for the society into which he takes her, and her ignorance of the world causes her much misery. She makes many blunders and mistakes by her own fault, and is mistaken by his wife, and she flees from him to her humble home in England.

There is a complete estrangement, which is only ended by the death of the daughter, after many trials and sufferings on the part of both. They are finally united, however, and the ending is as completely happy as the beginning of the tale. There are other characters besides these two which are essential to the story. In fact, there are several love stories intertwined, with many bright scenes and charming passages. There is a humorous side and some delightful pictures of family life in England among the great as well as the lowly.

The play will serve to introduce to the Salt Lake public in a leading part Miss Frances Brandt, a charming and extremely beautiful young actress, who should be a great favorite. Besides her reputation for clever work and good looks, Miss Brandt is known as having remarkable taste in dress, and some of her gowns worn in this play are said to be dreams of beauty.

John Ince, always handsome and debonair, will play the part of Roland, the boy lover and husband, a role in which he cannot fail to please.

"THE CAT AND THE FIDDLE."

The Colonial theatre will offer for week after next the beautifully staged musical extravaganza success, "The Cat and the Fiddle." The old familiar legend and nursery rhyme make a delightful story for a plot in this particular field of amusement. The presenting company numbers over forty people and includes Charles A. Sellon, the El More sisters and their Manhattan travesty on "Nearly Grand Opera"; Theresa Miller, as the beautiful Circe; Florence Willis, a charming ingenue; Corinne Darnett, and others of prominence include George E. Wakefield, Mort Infield, Johann Bertleson, Claude Lucas and those clever pantomimic artists, the Gotthard brothers. There are a number of new musical numbers interpolated, new dances, jokes, etc., and a chorus of marked ability and beauty.

"THE GIRL FROM RECTOR'S."

Did you ever run a mile at top speed, stop and try to smile as if you were entering a fashionable ballroom? This is practically what the Pendleton Sisters do ten times a week in "The Girl From Rector's." At the finale of the third act the three girls contribute a whirlwind dance, in which it is estimated that were the same amount of energy used on a cinder path it would carry them that distance. During the dance they kick above their heads, a height of six feet, 220 times, which is equal to a distance of 1,374 feet, or nearly a quarter of a mile. Just try running around your own parlor several hundred times, then pause in front of a mirror and you can easily judge just how easy a thing it is to be a dancer. At the Colonial four nights, starting tonight.



MRS. LESLIE CARTER, Famous emotional actress, who begins a week's engagement at the Salt Lake theatre tomorrow night in "Vasta Herne."

Marie Dressler

While She's Trying to Make an Honest Living Creditors Pursue Her.

Marie Dressler sat on a comfortable rocker in the front room of her apartment at No. 7 East Eighty-seventh street yesterday evening, dispensing news and tea. The minute they saw me put my foot back on the stage, and they fairly had me worn out with their threats, and suits and stuff; but I talked it over with my friends and they advised me to go into bankruptcy. I hated to do it, but it had to be, and today Mr. Klein, my lawyer, filed the petition for me.

"Yep, it's true all right," she began as the caller put his hat on a chair and took out a large yellow pad. "I'm broke for fair; not a sou marke, and (stitch, stitch—\$24,836—and I haven't got even my week's salary yet."

"I give them credit for being on the job all right. The minute they saw me put my foot back on the stage, and they fairly had me worn out with their threats, and suits and stuff; but I talked it over with my friends and they advised me to go into bankruptcy. I hated to do it, but it had to be, and today Mr. Klein, my lawyer, filed the petition for me."

"I hope it's all right, but these people will just have to wait and give me a



MLLE. STRAUSS, Mezzo soprano with the International grand opera, Colonial theatre, October 14, 15, 16.

stitch) believe me or not, as you will, all the clothes I've got wouldn't bring \$100 at a second-hand sale. Oh, excuse me—one or two lamps and cream? Thank you, as they say in that dear old England.

"Say, never again for me with that bunch! I just perfectly adore London, but the audience—well, excuse me hereafter. Why, they were all crazy about me in vaudeville at the Coliseum—house packed from pit to dome and all that—but when I offered them a real play, with genuine American authors and lots of fun—you know, 'Higgle, Piggle,' my great success—why, they just went back on me and wouldn't even come to the opening. Yankee they called it, and that just settled it."

Pay Them? Of Course!

"Well, that's why I'm in bankruptcy today. I had to do it. Here I am, my first week at the Fifth Avenue on the Keith-Proctor circuit, just out of a sick bed after an operation on my throat, when they come round dunning me at the audience—well, excuse me hereafter. Why, they were all crazy about me in vaudeville at the Coliseum—house packed from pit to dome and all that—but when I offered them a real play, with genuine American authors and lots of fun—you know, 'Higgle, Piggle,' my great success—why, they just went back on me and wouldn't even come to the opening. Yankee they called it, and that just settled it."

"Who are they? Well, listen: There's Gustave Beer. Now I just dote on Beer—stitch, stitch—with a capital B, yet old Gustave hankers after that measly little \$5,328 I owe him for costumes. As if I'd owe it to him if I had the money! Then there's Clarkson, the London wig-maker, \$325, and Mme. Noncham of Paris, \$4,200, and Wilson & Co. of Piccadilly, I owe \$3,750 to, and Smart, the costumer, \$304, and Schmitz, the scene painter, \$129, and—oh, I don't know what all. There's sixty-two of them, and they want, let me see; yes, here it

show now, to earn a little money. I told them I was offered \$2,500 a week—stitch, stitch—by the United Booking for thirty-six weeks, and think how easy it would have been for me to save a little out of that and pay off those miserable reminders of my London failure."

Here's Her Real Name.

"My real name? Certainly. It's Miss Lella—not Lella, no, L-e-l-l-a—Koerber. Just to think—stitch—stitch—I haven't heard that name in so long it really sounds funny to myself. Have another cup of tea?"

"With pleasure."

"While the cup that doesn't was being prepared the visitor noticed the open piano, with 'The Convent Dream' standing on the rack, and hard by a big phonograph with an operatic selection.

"Yes, I'm crazy about music," Miss Dressler answered to the unspoken question. "People wonder what I get \$2,500 a week for and what I do with it. I do save a little—stitch—stitch—I dropped \$40,000 beyond the sea—stitch—stitch—but I can't live like the ordinary woman. I can't travel in street cars, and all that. My throat costs me thousands to keep well. I'm just waiting now for the ice bags to get me ready for the evening performance. I'm so hoarse now it's an effort to talk."

"But I work awfully hard. You can't imagine the strain it is, and sometimes I just have to give up and have a fit of nerves and a good crying spell, and then I feel better. I have to be trained just like a race horse and I work just like one."

"But I tell you there's no place in the world like New York for making money. They'll pay you pretty well across the pond—they offered me \$300 sterling a week—but it's not like here. They want everything you've got over

there when they're after you. Why, I mortgaged the furniture that I took over with me and sold all my jewels. 'I haven't got a sparkier left and couldn't get to a Tammany hall'—I wanted to. And still they're after me. Want my body and soul next, I suppose. Shylock must have been an Englishman, I think. They'll stick like barnacles to a catboat if you owe them a cent."

Another Slavey Part for Her.

"But just wait. I'm going to have the grandest show this fall—stitch—stitch—Mr. Fields, you know; magnificent production; and I'm going to make Broadway sit up and wonder. It's a bit of a secret, I suppose, and I oughtn't to tell you—stitch—stitch—but they're going to call it 'Tilly's Nightmare,' and it'll take in all the characters of the Sunday funny sheets. I think that name's just grand, don't you?"

"And, say, the kids'll be wild over it. The staging will be wonderful, and I'm Tilly, the poor little maid-of-all-work in a boarding house, who don't know much, but she reads the Sunday papers. And then she has a dream, and, say—it's a scream right through."

"Do I mind playing a slavey part? Not a bit. Why, I can wash and sew—well, you see me here now, and coddle—and you ought to drop up for one of my New England dinners some Sunday, give, hickory eat something good."

"Won't you have another cup? No? Oh, here is the maid with the ice bags for my throat, so you'll have to excuse me. Business is business, you know, and my throat is my stock in trade. Good-bye, and no encores of this bankruptcy performance for yours truly."

BEHIND THE CURTAIN.

Willis Cobb, the circus man, tells this story. Years ago he was traveling through the south with a wagon tent show, and the press agent, among other glowing accounts of "what's coming," announced "a herd of twenty camels from the sandy desert of Arabia."

When the show reached town, instead of twenty there was but one sickly camel. Some of the country newspapers paid no attention to this slight discrepancy, but when Cobb entered the office of a Georgia country editor he was mad enough to fight.

"I saw your parade, sah," said he, "and you lied to our people. I've a good mind to roast you. Where are your twenty camels you made my paper say you've got in your show?"

"I'll tell you how it was," explained Cobb. "When we passed the swamp on the way here it was full of alligators, and without the slightest warning they leaped upon the bank and devoured all but one of the camels. We put up a good fight, but it was no use."

The editor gazed at Willis a couple of minutes and then said: "You're a good one. You ought to be a Georgia editor. Come to my house to dinner today. I want to introduce my wife to the biggest liar on earth. She'll be glad to meet you."

Says Charles Frohman: "A well built American play touches the mind through the heart. The perfect French or European play touches the heart through the mind. They think about life in Europe, we feel it in America—just as an old man reflects upon life, while a youth lives it. The wise American playwright is the one who takes the dramatic material."

Continued on page 4.

SALT LAKE THEATRE

GEO. D. PYPER
MANAGER

Entire Week, Monday, Oct. 11

MATINEE SATURDAY ONLY.

The Supreme Event of the Season

MRS. LESLIE CARTER

Has the honor of presenting a new modern play

VASTA HERNE

By Edward Peple,
also author of
"The Prince Charming."

Mrs. Leslie Carter appearing as Vasta Herne.

Prices, all performances, 50c to \$2.

SPECIAL GRAND OPERA SEASON

COLONIAL THEATRE, OCTOBER 14, 15, 16

MATINEE SATURDAY

Mr. M. A. Edwards Presents

The International Grand Opera Company

100—PRINCIPALS, CHORUS, OWN ORCHESTRA—100

Just from a season in the principal eastern cities and six weeks in San Francisco.

The company is composed of a hundred principals, chorus, a superb orchestra and complete scenic and costumed productions.

Thursday—FEDORA Saturday—LA TRAVIATA

Friday—LUCIA Saturday Matinee—CARMEN

PRINCIPALS—Therese, Norelli, Bertossi, Strauss, Zarah, Donner, Bari, Samoloff, Colombine, Arcangeli, Zara, Oteri, Frascona, Giuliano, Di Giacomo.

A. VINIACCIA, Conductor. G. PELUSO, General Director.

FRANK M. NORCROSS, Manager.

Prices: \$3, \$2.50, \$2, \$1.50, \$1, 75c.

Reserved seats on sale at box office.

NOTE—Out-of-town mail orders, accompanied by P. O. money orders, will receive prompt attention. Address R. A. Grant, Colonial Theatre, Salt Lake City.

BUNGALOW

STARTING TONIGHT, THE BEAUTIFUL ROMANCE,

DORA THORNE

Prices 25c, 50c, 75c.

Matinees Thur. and Sat. All Seats Reserved, 25c and 50c.

Next Week, "Brown From Missouri."

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ADVANCED VAUDEVILLE.

Matinee Daily except Sunday 2:15

Every Evening, 8:15.

Matinee prices, 15c, 25c, 50c.

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"The Tallest Actor in the World."

MR. GEORGE AUGER

And his players in "Jack, the Giant Killer."

Joseph Hart's Latest Revue

"THE BATHING GIRLS"

with Glenwood White and Pearl Hunt.

GEORGE CARSON AND JAKE WILLARD

"The Dutch in Egypt."

American debut of the

THALIA QUARTETTE

Favorite English Music Hall Singers.

JOE JACKSON

The European Vagabond.

LAURA BUCKLEY

"Studies From Life."

ALBURTUS & ALTUS

Juggling Eccentrics.

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Latest Novelties.

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COLONIAL 4 Nights Starting TONIGHT

The Girl From Rector's

Paul M. Potter's

Greatest

Comedy Success

Direct From

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Run of

One Year at

WEBER'S

Music Hall

New York

ONLY MATINEE WEDNESDAY

Next Attraction International Grand Opera Company.

SATURDAY, OCT. 14.



Scene from "The Girl From Rector's," which opens at the Colonial theatre tonight for four nights and a matinee.

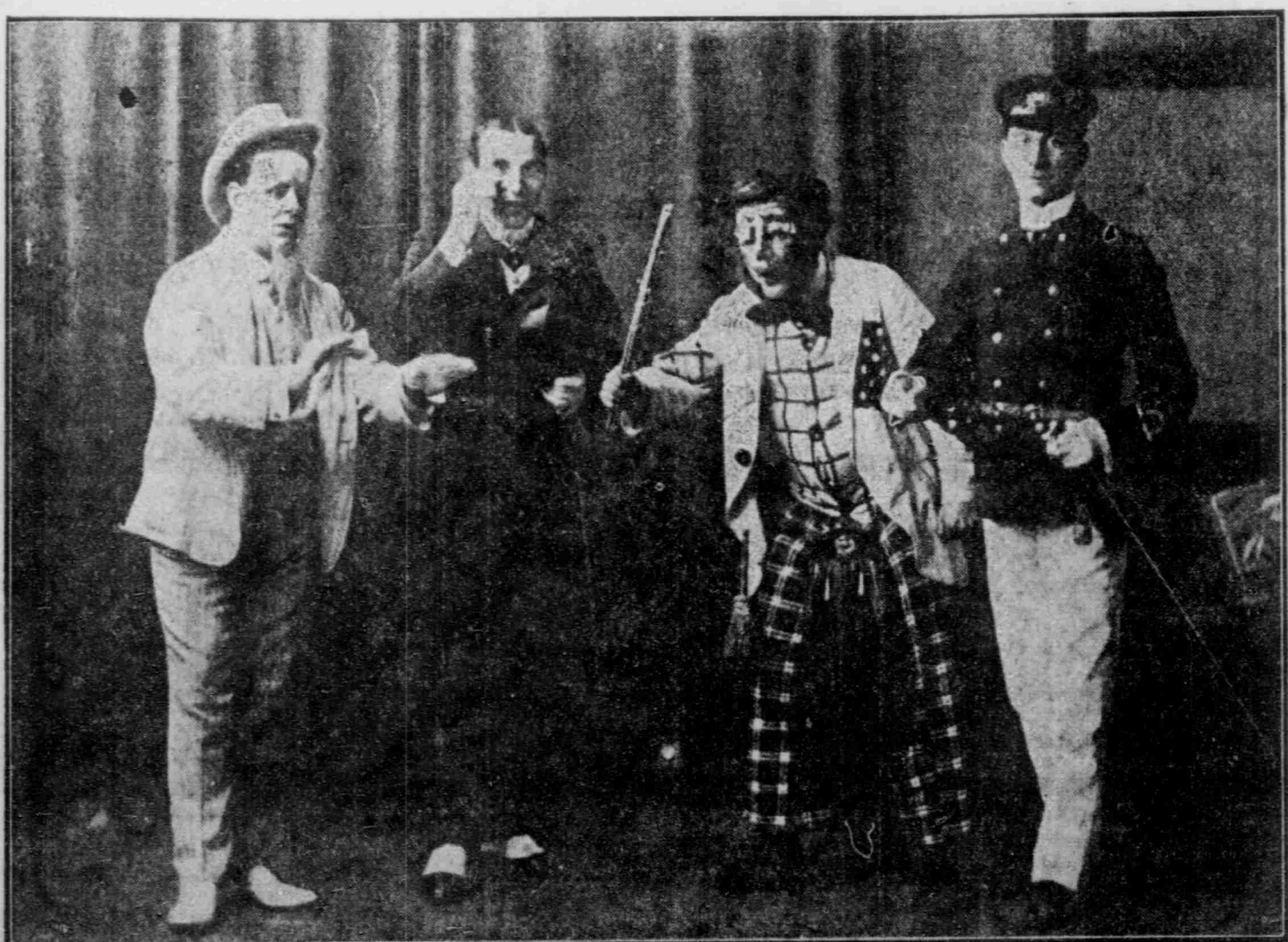
this new play is to be something very different from the class of plays which she has previously been seen here.

For the first time in her exciting and phenomenally successful career, Mrs. Carter is to portray the character of a modern woman in a purely modern play and the departure has met with positive triumph for her truly wonderful art.

The title of the new play is "Vasta Herne," and its author is Edward Peple, who also wrote "The Prince Charming." It was given its first presentation upon any stage in Milwaukee about three

orchestra, the bill should be a drawing card all week.

For the opening performance on next Thursday night at the Colonial theatre the International Grand Opera company will present "Fedora," with Mrs. Therese as Fedora and Colombine as Louis Ipanoff. This is the first time that this opera has been sung in Salt Lake and much interest is demonstrated. There is also an added interest owing to the fact that Mrs. Therese was the original Fedora.



The Thalia quartette at the Orpheum all this week.